

DOWN BEAT

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By Mike Levin

II—"I'm No Petrillo Piggy"

This is something that occurs to you every time you pay union dues, it occurs to you every time you read a newspaper editorial on music, but especially will it occur when you come back to or just starting to wield a horn in somebody's dance band.

Why should you have to shell out as much as \$50 initiation and \$30 a year dues "for a bunch of grave-robbing thieves that have never done me a darn bit of good. I pay and pay and never see anything for it. I'm no Petrillo piggy—if I want to get cut up, I'll go to a good butcher—the devil with the musicians' union—it's strictly from way-back Dixie."

What you think about Petrillo or the AFM is none of my business. Whether you're a kid brass man or a drummer who had been all over the circuit for years before you hit the forces, the point still remains that it's your union, brother, and it's your baby, good, bad, or indifferent.

It wasn't so many years ago when musicians were recording practically for free, when rehearsals at a show were a conductor's privilege—also for free, and when club jobs were literally a cakewalk-and-coffee affair. For this clean-up, you can thank the (Modulate to Page 4)

Mrs. Chester Wins Round 1

Los Angeles—Edna Chester, wife of Bandleader Bob Chester, who filed suit for divorce here, took the first round in the marital dispute as Judge Stanley Mook awarded her the custody of the couple's six-months' old daughter, Johnnie Roberta and \$600 per month as temporary alimony pending final verdict in the case. Mrs. Chester's attorney was granted \$2,000 as fee.

BLUE NOTES

By ROD REED

Juan Tizol has left Ellington after 15 years. Duke says that's the trouble with sidemen—always hopping from one band to another.

A survey shows that those gals who crowd around Sinatra don't really want his autograph—they want his dict.

Cabaret owners say that 30 percent tax is murder. They agree with newspapermen that "30" means "the end".

Icky Vicki refers to a nasty-tempered singer as "the surly with the fringe on top".

Charlie Barnet has spent so much time with army doctors he's about to get a medical discharge.

'Over 26' Draft Order to Keep Orks Together

New York—A number of name bands, which were anticipating a breakup with the imminent leader's induction, should remain intact for a few months, following the recent draft ultimatum, which suspended the induction of men over 26. Leaders, who were recently placed in 1-A but have passed 26 are: Les Brown, Bob Crosby, Mitch Ayres, Ozzie Nelson, Erskine Hawkins and Sammy Kaye.

While selective service officials have announced that 95 percent of the men over 26 will be deferred temporarily, musicians are awaiting specific rulings on whether their talents are considered essential to the war effort.

In the latest classification of essential jobs, music was not included. Arthur V. McDermott, New York City draft chief, declared musicians are in the same position as other unclassified workers—cases will be surveyed by their draft boards. From the west coast come reports that Spike Jones and Stan Kenton, both facing imminent induction, have been temporarily deferred because of their activities in playing training camps and service hospitals.

Woody Herman's induction has been postponed indefinitely because the Herd Boss is past the 26 mark and in 1-A limited, which places him in a classification which will not be tapped heavily for manpower. Boyd Raeburn, who has been in a rather indefinite draft status, is also over 26 and his chances of being drafted have faded for the present.

Dunham Juggles Band's Lineup

New York—Sonny Dunham's band is getting more shakings than a jeep jockey. Latest switches are Sonny Weldon for Tony D'Amore on piano; Ted Lee for Stewart Olson on baritone; Milt Norman for Lenny Marabella on guitar; and Mac MacDougal on tenor and Emil Powell on bass.

The Dunham band subbed for Frankie Carle at the Penn for a week while Carle did a Capitol theater date. Dunham opens at Chicago's Sherman May 19, moves to the Palladium July 25 and may make a picture while on the coast.

Kay Kyser Set For War Tour

Los Angeles—Kay Kyser leaves the air sometime in July for the first time since his "Kyser Kollege" first jumped to its phenomenal popularity over six years ago. The "Old Professor" is leaving for a period of six to eight weeks, during which he will make an entertainment tour of combat zones as an individual, minus his band, which will remain on the show during his absence with a substitute "professor" on the job.

Three more veteran members of the Kyser Krew are due for induction in the near future, probably at the completion of the band's current picture work at Columbia Studios. They are Merne Bogue ("Ish Kabibble"), trumpet; Lyman Gande, piano; and Harry Babbitt, vocals. New member of the band is Clyde Rogers, singing saxman formerly with Freddy Martin.

Alvino Rey Now In Bell Bottoms

Los Angeles—Alvino Rey, who disbanded his ork sometime ago in anticipation of his induction orders, has reported to the Great Lakes (Ill.) naval training station. It is understood here that the former bandleader declined several offers to head service bands, in favor of spot as radio technician.

Shortly before entering the service, Rey was awarded a commercial pilot's license. He figures his knowledge of aviation and radio will be of more value to the navy than his ability as a musician.

J. Dorsey Gets Omaha Pianist

Omaha—Marvin Wright, local pianist long associated with Freddy Eben's band, joined Jimmy Dorsey in Kansas City, replacing Dave Mann, navy-bound. Wright was Station WOW staff artist and recently played in the Cottonwood Room of the Blackstone Hotel. Paul Brown, blind organist and brother of the screen's Joe E., replaced Wright at the Hotel Blackstone.

The Chez Paree headlines Bobby (Red) Bowman's band. Leader is former Valleye sax man. Sam Josephson, op of the Hill Hotel Ron-D-Voo Club, spots Frankie Drummy, local femme organist. West Masters, Hammondite, celebrated his fourth year at the Harmony Inn.

—Art Raymond

Music Affected by New Tax Measure

By JOHNNY SIPPET

Chicago—The month-old 30 percent federal cabaret tax is already having a definite influence on bistros featuring music. Reports from the nation's music centers reveal that business in a few cities has remained constant despite the new tax measure, while operators in most areas have felt a sharp decline in patronage.

Internal revenue officials in Chicago offered clarification of the cabaret tax, which puzzles many operators. Daniel J. Conerty, chief field deputy, defined a cabaret as "a place which furnishes a public performance for profit, including every public vaudeville or other performance or diversion in the way of acting, singing, declamation or dancing either with or without instrumental, or other music, conducted by professionals, amateurs or patrons, under the auspices of the management in connection with the serving or selling of food or other refreshment or merchandise."

If an orchestra is the sole attraction, Conerty explained that the 30 percent tax does not apply. However, when a vocal is rendered or dancing takes place, the 30 percent tax becomes applicable. Contrary to rumors, Conerty declared that the instrumentation of the orchestra has no effect on the application of the tax. The orchestra, he said, can play any number, and if no dancing or singing is allowed, the tax is not applicable. Juke box music is allowed in a tax-free spot, providing that there is no singing or dancing to the music. Juke box music, featuring vocalists, can be played without paying the tax. Conerty differentiated between a ballroom (a place which pays the 20 percent admission tax) and a cabaret by pointing out that a ballroom is "a place where the refreshments are incidental."

Gotham nighties are seeking an adjustment of the 30 percent tax, as owners fear many spots may shutter if business continues (Modulate to Page 3)

Herd Annexes Five Sidemen

New York—With five new men in his band, Woody Herman's doing a series of one-nighters and theater dates prior to moving into the Sherman hotel, Chicago, June 15. Personnel changes include Sam Marowitz replacing Ernie Caceres on alto, Dave Tough replacing Red Saunders on drums, Bill Shine for Charlie DiMaggio on alto, Vido Musso vice Fly Phillips on tenor and Bill Robbins replacing Bobby Guyer on trumpet.

Ellington On The Cover

We present a new photographic study of Duke Ellington on the cover of this issue. It was made by Jules Alexander, who is attracting attention with his camera shots of well known musicians. The Ellington band is back at the Hurricane on Broadway for the summer, is scheduled for an engagement at the Roxy theater in New York in July or August.

Harry James Shepherds the Music Makers



Los Angeles—When the above pic of Harry James and his boys was snapped in the latter part of March, the band was ready to break up, because the Horn was reported in 1-A. At press time, James, now rumored in 4-F, was reorganizing his band, with most of the sidemen in this picture returning for rehearsals, prior to James' opening at NYC's Hotel Astor May 22.

These Persons Figured in Recent News Stories of the Music World!



Jess Stacy decided to postpone plans for building his own dance band, joined Horace Heidt on the coast instead.

Harry Cool, star of *Here's to Romance* on CBS, and his bride, Pat Woodruff of Chicago, at Cafe Society. Wed April 20 in New York.

Joe Venuti plays his fiddle, directs the band and reads lines on *Duffy's Tavern* air show.

Following a swell three week engagement at the Capitol theater in New York, Sonny Dunham has laughs in a night club with Jimmy Durante and an unidentified girl friend.

Matty Malneck has stepped out in radio, too. He conducts the band on the Joe E. Brown *Stop or Go* broadcasts.

Ist Das Nicht Eine Sad Riff, Himmler?

London (by special correspondent)—Wenn ein deutscher Landser im verlassenen Quartier des britischen oder amerikanischen Gegners ein Koffergrammophon mit Jazz-Schallplatten findet—

What's motta, Jack, don't you dig it? Well it's an item from *Das Schwarze Korps* (The Black Corps), the Zeitung published for Heinrich Himmler's fun-loving SS boys. Here's a relaxed translation of the whole story as it details what you cats are doing to the supermen of the Third Reich:

"We do not want to indulge in cultural hypocrisy: if a German soldier finds a phonograph with jazz records in the abandoned billet of a British or American adversary, he does not throw them against the wall in holy indignation.

"He carries them with him and cherishes them as a rare possession. And nothing conjures him so thoroughly out of the sphere of all reality as this nonsense, perfect of its kind, of music on the oblique, of cacophonies of beastly noises, of surprising escapades of unfettered instruments and stomping nigger sensuality.

"It leads him away from human consciousness and all its burdens immediately into the abyss of pre-human monkey existence: it creates total relaxation deriving from the remaining instincts of a time when thinking was not needed, because there was no future and no past.

"The German soldier does not neglect his German mission if he, at certain hours, feels that even light music is a strain and pre-

fers to play the record with music on the oblique. He is completely immune against the danger of mixing up music, especially good music, with the rhythmic grunting of a mud-wallowing pig, and of regarding it as art, or even culture."

Ain't that music on the oblique somep'n? Can't you hear that announcer gargling. "And now, direct from the Hofbrau Haus in Yorkville we bring you a half-hour with Jimmy Bracken and his Music on the Oblique."

USCG Revue for Strand's Stage

New York—Strand theater here is making a departure from its straight band policy starting May 5, bringing in the *Tars and Spars Revue*, featuring Vic Maule. The revue is a U. S. Coast Guard production with music by the Combat Invaders orchestra.

Sepia Star Unit Eyes Frisco Theatre Mark

San Francisco—A unit comprised of Ella Fitzgerald, the Ink Spots and Cootie Williams band broke all opening-day records when they opened at the Golden Gate theater here with a \$6,000 house. There seemed no doubt weekly record would also be cracked. Former high mark was held by Harry James troupe.

Celebs Visit Count Basie



New York—Count Basie's return to his old stand at the Hotel Lincoln here was the signal for a gathering of other leaders and celebrities. Here the Count grins with The Voice, Frank Sinatra; Benny Goodman, who used to lead a band himself; Axel Stordahl, Sinatra's arranger, and Mel Powell, pianist.

George Explains Sudden Exodus

Los Angeles—Karl George, Negro trumpet player, refuted rumors that he had been dropped from the Stan Kenton band before the band's recent camp tour through the south because of race prejudice by explaining that he was called to St. Louis because of the serious injury to his father, a railroad shop worker.

"I regret," George told *Down Beat*, "that the idea got around that I left the band because it was inadvisable for me to appear with a white band in the south. I know that Stan and Bob Hope wanted me with the band on all appearances. It was kind of them to give me a leave of absence while I visited my father."

George said he encountered no unpleasantness with the Kenton band and was particularly pleased at being invited to the same social gatherings.

Five Years Ago This Month

May, 1939

Billie Holiday's Commodore recording of *Strange Fruit* caused comment with its "bloody wordage" . . . Duke Ellington returned to the U. S. A. after a successful tour of Europe . . . Herbie Kay and Dottie Lamour were divorced. Charlie Barnet was rumored ready to wed the Sarong Girl . . . Bea Wain left Larry Clinton's band to try radio.

Tommy Dorsey was made a lieutenant colonel by Georgia governor, E. D. Rivers . . . Bob Crosby's crew replaced BG's band on the Camel Caravan . . . Mercer Ellington, 18-year-old son of Duke, took out an 802 card, preparatory to leading his own band . . . A *Down Beat* reader in Madgeburg, Germany, reported that all records, featuring works of Jewish composers, were banned from production . . . Joe Venuti, playing a date in Austin, Tex., was so impressed by Mutt Evans' local band, that he fired all but two of his own band, and hired the Evans' band to replace them.

Saxie Dowell left Hal Kemp to front his own band . . . 500 musicians, comprising 25 bands, had been contracted to furnish the music for the New York's World's Fair . . . Artie Shaw weathered a dangerous attack of malignant leucopenia (a deficiency of white corpuscles in the blood) when his attorney suggested that he exchange blood with a patient, suffering from a deficiency of red corpuscles in his blood . . . Toots Mondello's alto and Nick Fatool's drums replaced Arthur Rollin's horn and Buddy Schut's tuba in BG's band . . . Rosemarie Lombardo broke the all-male precedent of brother Guy's band when she joined as featured vocalist.

Where, Oh Where Has The Old Hawk Gone?

By Charles Vinal

To every prospective tenor man, the recent sugary dippings, fog-horn grumblings, wretched and belchings of Coleman Hawkins are unfortunate stimuli. It is indeed a calamity that the kids who pick up a tenor horn, don a zoot suit and buy a dozen Hawkins' platters and set out to send the world have not heard his earlier records, such as *Hello Lola* and *One Hour* by the Mound City Blue Blowers on Bluebird label.

In that one memorable masterpiece, the Hawk legitimized the tenor and made it an accepted member of the jazz ensemble. Other releases, representative of the brilliance that once was the Bean's are *Lady Be Good* on Parlophone with a British rhythm section or *Darktown Strutters' Ball* with the Blue Blowers. The pork-pie hatted boys haven't heard these works.

Rests on Laurels

Recently Coleman Hawkins was selected as the greatest hot tenor man by a dog-house-inhabiting periodical, not because any astute critics picked him, but because of some glorious records by which the Hawk was remembered, and on the laurels of which he now reposes.

At the moment, I can think of any number of tenor men who can cut Coleman Hawkins to the proverbial tatters, and they don't gurgle, hiss and show signs of mal-de-mer while playing meaningless, unmelodic snatches of *Etude No. 36* in the Blue Book. To name a few; Bud Freeman, the master of the much-abused instrument; or Eddie Miller, who thinks Bud is the greatest; or Nick Cazzia, who played with the Muggsy Spanier band; or the old Lester Young; Happy Cauldwell; or even the obscure but great Boogie Richman, now slaving for Paul Martel, while a hopeless clarinetist, for a hot man, is featured.

Imitate the New Hawk

But it is unfortunate and disgusting that so many of the budding tenor men have emulated the really below-average samples of the Hawk's playing instead of the fine, big-toned, sensible things on which he rightfully built his reputation. Some pretty well-known tenor boys have been influenced by the recent Hawkins, and the star soloists of many successful commercial bands are slurring and rasping along, faithfully following the pied piper.

However, jazz tenor saxophone is something wonderful when the righteous boys mentioned above are playing it, and it serves to remind one that the tenor sax isn't a small-band bastard after all.



Coleman Hawkins

Victor Prepares Album To Immortalize Waller

New York—Victor is mulling a Fats Waller memorial album and will probably issue it in the near future. The paper shortage has delayed the project to date. If and when released, the book will include one hitherto unpressed *Honeysuckle Rose* platter, a Waller solo said to be considerably different from his other *Honeysuckle* recordings.

Your Kiss Autograph



St. Louis and bugle branch of the piece SPAR Aileen Kirk when the baseball sea night they w Twain hotel by, produce Mark Twain's The Propeller of the bugle top: Mary A. late Ruby, Bea, Y2e; Joan I. Houston, Y3

SPA Fights Vicious 'Song Shark' Firms

New York—A campaign against "song shark" firms is being launched here by SPA (Song Writers' Protective Association). This organization, headed by Sigmund Romberg and with a membership of leading tunesmiths, seeks to stop the victimizing of would-be melody makers by racketeers.

Charles Tobias, chairman of the SPA council, is circularizing members to enlist support in a drive against the song sharks. He points out that the sharks find plenty of suckers among the amateur song-writers who have ambition to become Irving Berlin.

The racket works this way: A kid wants to get his song published. He knows—or learns—that the legitimate publishers offer very little encouragement to the novice. The song shark offers him a short cut—a back door ticket to fame and fortune. The charge for this ticket is a bill for "verse set to music" or for having a few thousand "professional" copies printed. Then the sadder—and sometimes not even wiser—amateur finds himself minus his money and holding a pile of sheet music of a worthless song.

Brazen Advertising

"What makes it sharky primarily is the promises held out," Tobias says. "Some of these firms have become so brazen that their letters insinuate that SPA and its members sanction their method of doing business. It's a crime the way some of the kids are taken in by that baloney."

Tobias and his committee are making a collection of letters and literature put out by firms suspected of sharky. These are being studied carefully to determine what legal action can be taken to stop the practices.

Mansion's Sale Causes Furor

Los Angeles—Mrs. Myrtle Hoffman, member of a pioneer California family and prominent in legit musical circles as a pianist and singer, created a stir here by selling the family mansion in the West Adams district, once a highly exclusive residential section, to a Negro real estate firm.

H. A. Howard, head of the firm, will sub-let the estate, known as Villa Arlington, to what is understood to be a non-profit Negro club, which will operate "for the benefit of the citizens of the city." A founder of the organization known as the United Races of Mankind, Mrs. Hoffman also presented a radio series, featuring musical talent of youngsters of all races, which emanated from the mansion.

Spars Swing Out



St. Louis—One of the first drum and bugle corps in the women's branch of the coast guard is the 40-piece SPAR unit headed by Ensign Aileen Kirkhart. The girls played when the Cardinals opened the baseball season on April 18. That night they were featured at a Mark Twain hotel reception to Jesse Lasky, producer of Warner's *Life of Mark Twain*, given by members of the Propeller Club. Here are five of the buglers, clockwise from the top: Mary Alice Holt, Y3c; Charlotte Ruby, Ph M 3c; Mabel Trumbo, Sea. 1c; Jacqueline Woods, 12c; Joan Mercer, Y3c and Zane Houston, Y3c.

Get The Ouija!

New York—One writer, Thomas Griselle of Hollywood, sent a half-dozen songs to a firm he suspected of song-sharking. He wrote, as he calls 'em, "god-awful lyrics" just for the test. "They were all accepted," says Griselle. "What they needed was a modern melody, which, with \$50, would insure their popularity. The lyrics were all praised!" And here, Mr. Ripley, are some of the titles he used: *Just a Tattered Steel Engraving of My Mother*; *The Drunken Brakeman was Asleep at the Switch*; *Hurrah for the New Deal*; and *Eddie Is Going to Thumb His Nose at the Archbishop of Canterbury and Marry Wally*.

Griselle concludes, "The 'chief of staff' of the firm wrote that the Eddie-Wally song was the best lyric idea he had seen in a year!"

Moppet Signed By Johnny Long

New York—Cradle-robbing is considered cricket in the band biz these days. A kid who can toot and who hasn't reached draft age is more welcome to most leaders than a gee over 38. Leaders find that many of the older men are not as adaptable or as fiery as the kids.

Probably the youngest lad with a major name band is Don Paladino, 16, of Buffalo, now trumpeting with Johnny Long's crew. Paladino, formerly of Dave Cheskin's Buffalo orchestra, joined Long when Carl Berg moved over to Sonny Dunham.

U.S. Probes South of Border Entries

Los Angeles—U.S. immigration authorities here are checking asserted illegal entry of numerous Mexican musicians, who, according to complaints lodged by the musicians' union, have been imported from south of the border by band agents operating in this territory. Immigration chiefs declined to give definite information but admitted that the investigation was in progress.

Under agreement between this country and Mexico, citizens of Mexico are free to enter this country at will except under certain conditions. One of exceptions is a restriction placed on instrumental musicians, who are not permitted to accept jobs in this country until they have filed applications for naturalization.

Camp Roberts Gets Some Aces



Camp Roberts, California—Transferred here recently from Vallejo were (left to right) T/4th Ray Baudie, ex-Bob Crosby tuba man; Warrant Officer Edwin Vird, leader of the 261st Infantry band; T/5th Ray Sherman, once Jan Savitt pianist; T/4th Jerry Watt, who once played sax with George Olsen; S/Sgt. Gil Rodin, another Crosby Bobcat. (Photo by Cpl. Bob Santoyo.)

Road Manager Back

New York—After being on the shelf for six weeks because of poor health, Johnny O'Leary's back in action as Johnny Long's road manager. Pat Waters, Long's wife, had been pinch-hitting for O'Leary during his illness.

Yankee Doodle



Altoona, Pa.—Johnny Long, band leader, inspects the new WAC song with Sergeant Juanita Williams of Kentucky, who was selected as the official Yankee Doodle Girl by air force GI's. The song was written by Meredith Wilson, now a captain.

Tizol Blows Tram For Harry James

New York—Juan Tizol, after 15 years with Duke Ellington, has moved his trombone into the Harry James brass section. Both Tizol and the Duke declare the parting was friendly. Sideman's reason for moving is that he has a home in California and would get a chance to live there ten months a year working with James. What happens if and when James is drafted was undecided at press time. Claude Jones, formerly of Don Redman's band, replaces Tizol with the Duke.

AFM Prexy Sees Stormy Weather

New York—A *Down Beat* representative, discussing this and that with Prexy Petrillo got to wondering about the movie industry. The reporter got to wondering whether the movies, with their great wealth but comparatively few musicians, might not be a more important source of revenue to the musicians' union than even the phonograph recording industry.

"Mr. Petrillo," said the scribe, "why don't you go after the movies as you have gone after recording?"

The union boss looked out the window and then, without hesitation, replied, "It'll be a lovely day—if it doesn't rain."

Cabaret Tax Is Affecting Club And Music Biz

(Jumped from Page One)

to slide. With receipts down as much as 60 percent, singers and musicians are being fired daily to duck the tax. Attorney Noah Bornstein, representing the Diamond Horseshoe, Latin Quarter and other biggies, in N. Y., visited Washington to huddle with government tax officials. Buffalo, Philadelphia and other east coast cities report business is hard hit.

In Los Angeles, ops have replaced vocal-instrumental combos with strictly instrumental groups to avoid the tax. San Francisco managers attempted to cut out regular singing and dancing attractions during the first two weeks of the tax, but a steady slackening of customers forced them to return to their pre-tax policy. Golden Gate area observers admit that business is in a slump since the advent of the tax April 1.

In the midwest, Omaha patrons were still crowding name spots, but minor ops were suffering from the loss of trade. Tom Knapp, Omaha City welfare chief, disclosed that 54 of 84 places, once featuring dancing and entertainment, went into straight drinking policy sans attractions. Many Omaha proprietors were adopting a "let's wait and see" attitude, common to entrepreneurs throughout the nation.

Novelty Combos Out

Chicago shows a varied reaction to the tax. Randolph Street spots were absorbing the tax themselves, but admitted that old customers were staying away since the advent of the new revenue-grabber. Windy City ops were supplanting vocal attractions with strictly instrumental entertainers to avoid the tax. Novelty combos were suffering as clientele-drawers, because they are now forced to forego their comedy song routine.

Only optimistic accounts came from Cincinnati and Baltimore, where war workers and service trade still hypoed business. Two Cincinnati name niteries, the Beverly Hills and the Primrose, reopened despite the threat of the tax. Both cities' ops forecast that the tax would have little effect on the employment of musicians and vocalists there.

Johnny's got a new tune...

and swing can wait ... and so can Mairzy Dots!

For Johnny is playing serious music now—the roar of his B-17, the ack-ack of his turret gun; playing better because of Blessing craftsmanship.

The same skill and care that hand-fashioned the famous SUPER ARTIST line of band instruments—is today producing precision parts for the instruments of war!

Play well, Johnny! And when you come marching home again, there'll be a "Blessing" to welcome you in the band.

E. K. *Blessing* BAND INSTRUMENT MFG. CO.
ELKHART, INDIANA

EXCLUSIVE DISTRIBUTORS ... CARL FISCHER MUSICAL INSTRUMENT CO.

CHICAGO'S BAND BRIEFS

The management of the Oriental theater has been grabbing many name bands who formerly played the Chicago theater, with the Chicago theater concentrating more on production shows. The Andrews Sisters with Mitch Ayres orchestra will make their initial appearance at the Oriental the week of May 5, to be followed by Woody Herman, who played the Chicago theater only a few months ago. Sammy Kaye, who was booked for the Chicago theater May 5, was cancelled due to his 1-A draft status. Vaughn Monroe brings his band to the stage of the Chicago theater May 12, while Woody is at the Oriental, and Andy Kirk opens the same day at the south side's Regal theater.

When Red Norvo closed at the Preview on Randolph Street, he headed for the Hickory House in New York. Boyce Brown is currently sharing the revolving stage at the Preview with Billy Chandler . . . Walter Fuller has been added to the Garrick attractions . . . Jay McShann returns to the Band Box for two nights, May 14 and 15 . . . Add to piano singles who please, Tommy Tanner at the Club Silhouette, and Leo Montgomery at the 5 O'Clock Club, both on the north side . . . Porky Panico closed at the Brass Rail and is joining Lou Bresce's Chicago theater band.

Del Courtney, who has been at the Blackhawk since mid-November, pulls out tonight (1) for

ARRANGE IT YOURSELF

* The Amazingly New MELLOWAY ARRANGER actually "Puts it on paper" for you . . . Banishes Transposing—Mistakes—Guess-work . . . Gives you 4 and 5 part harmony for all instruments simultaneously—instantly, 15 different chord combinations for EVER NOTE in the chromatic scale . . . Each combination is written in score . . . Each combination is on a separate chart . . . No piano is needed to make successful orchestrations with the MELLOWAY ARRANGER . . . It's yours—Now—for a ONE DOLLAR bill.

THIS OFFER EXPIRES WITHOUT NOTICE.
MELLOWAY MUSIC PUB. CO.
600-B MICHIGAN THEATRE BUILDING
DETROIT 26, MICHIGAN

Jeanne, Charlie and Dorothy



Las Vegas, Nevada—One pleasure about an engagement at the Hotel El Rancho Vegas here, where Charlie Agnew and his band were held over the third time for an additional eight weeks, is that Hollywood celebrities frequently visit the spot. Here Charlie poses between his luscious vocalist, Jeanne Carroll (left) and the equally lovely Dorothy Lamour.

A string of one-nighters, but will return to the windy city in June for a theater date. Chuck Foster replaces at the Blackhawk . . . Ralph Morrison and his big little band are in the Pan-American Room of the LaSalle Hotel . . . Ethel Shatta is currently headlining the show at the Rio Cabana . . . Jack Fulton is the vocal attraction at Helsing's north side lounge.

Lou Adrian waves his baton in San Francisco for three weeks starting tonight and then to Los Angeles for two weeks with the L. A. Philharmonic on the New Moon operetta . . . Eddie Oliver was sworn into the marines April 11 . . . MCA's Russ Faccione was made a lieutenant (j.g.) at Hollywood, Fla. Youthful Joe Callen, who has been handling amusement advertising for This Week in Chicago, is now talent scouting for the cocktail department of the Central Booking Office . . . Frank Brooklyn Monaco, bassist with Ray Benson, is the nephew of Jimmy Monaco the songwriter . . . Local-vocalist Toni Rami has been wowing them on club dates in the midwest.

Down Beat covers the music news from coast to coast.



(Jumped from Page One)

AFM, along with a lot of undeniably other good things that it has done.

What Petrillo or anybody else in the union did or did not do is completely beside the question. He is neither as white nor as black as various interested apples would have you believe.

But if music in this country is going to succeed, if it is going to lick the technology problem, if it is going to lay the foundation for a real music training program, and to give us art worth having, it can be done only with real cooperation of every musician in the country, working through his union.

Unions are theoretically democratic. If ours isn't, it's your fault, not the union officials. If you yipped more often, they'd

have to listen to you.

I'm sick and tired of hearing this Petrillo "dictator jive," because that's what it is. Petrillo in some respects almost has to be a dictator because none of the electorate pays any attention to the union's business.

You're gagged, you can't talk, you don't dare—horsefeathers! People have revolted even against Hitlers—I'll bet you dimes against doughnuts any time the electorate of the AFM gets out of its chair and bellows about something, James Petrillo or anybody else at the helm is going to listen—it ain't healthy to disregard mass yelling like that for long.

In other words, when you keep your mouth shut, and either don't join the union, or go muttering around about the characters running the union, you have nobody but yourself to blame for what's wrong. There is nothing that's wrong with the union that can't be cured by a little hearty cussing from the membership. If the membership doesn't want to take the time to cuss, that's its fault.

Don't start beefing about traveling taxes and all the rest of the usual squawks after you're on the road—go to meeting for a change and do your beefing there—done strenuously and unfriendly it will produce results. And when it doesn't, the Beat will be around to see why.

You can't clean house from outside. By remaining non-union, you may not be one of Petrillo's porkers, but you're your own sap. By being in the union and not doing anything about it, you're just cutting your own throat—and personally I've seen enough of that lately to make any amount of work necessary to prevent it, very worth while.

(Next: V—"Rooms \$3.50 and
—Mostly Up,"

Carl Cercone To Head New AAFOrk

Los Angeles—The long-awaited musical organization promised for the army air forces' newest Redistribution Center, located in what was formerly the swank Del Mar Beach club at Santa Monica, Calif., is being formed.

The musical group, which will eventually comprise a unit of 28 musicians for a concert orchestra and can be split into two 14-piece dance bands, is in charge of W. O. Carl Cercone, who was brought here after two years of service in the South Pacific combat zones. Cercone's assistant band leader is Tommy Jones, the former Kyser trumpet man. Jones is to be leader of one of the dance bands.

About 20 musicians of the expected 28 had reported to the redistribution center and the job of building what is expected to be one of the top-notch service bands was under way.

STRICTLY AD LIB

BY THE SQUARE

Kim Kimberly flew to the South Pacific last month with the first all-girl USO unit to make the trip. Her companions are Linda Darnell, a girl dancer and a girl pianist . . . Rae DeGeer, alto saxist last with Barnet, joined Teddy Powell when the latter jumped from Chicago's Sherman to Pittsburgh's Stanley theater (and from Glaser to GAC).

George Olsen and his ex-wife both are headlining currently in Chicago, Ethel Shutta at the Rio Cabana and George and his band at the Hotel Stevens . . . Hy White left the Woody Herman Herd to teach guitar, and may join Raymond Scott . . . Dean Hudson goes into the Roosevelt in Washington, D. C., on May 17, and into Manhattan's Lincoln on June 1.

A stork appointment caused Gloria Van to leave Hal McIntyre and return east, where hubby is stationed at New Haven. She was replaced by Lois Lane . . . Pati Dugan lost a trunk while on tour with the Johnny Long band. When Lt. R. C. Williams of Selfridge Field returned it—she married the guy! Now that's a reward!

Keynote is bringing out a 12-inch by that sensational young pianist, Prince Charming. Personnel includes Buck Clayton, Jo Jones, Dickie Wells, Freddie Greene, Red Richardson and Lester Young. The Prince is famous for his Salt Peanuts riff . . . Mary Jane Dodd will leave Del Courtney after the Blackhawk engagement in Chicago to do a single.

Ernie Caceres and Charlie DiMaggio, ex-Herman Herders, both passed their physicals, don't know how the over-26 ruling will affect them . . . But Harry Lim is a four-effer . . . Tony Pastor replaces Jerry Wald at the Hotel New Yorker on May 8 . . . Shorty Baker is in uniform, leaving Duke with four trumpets.

The Phil Barton's (he's Lee Castle's vocalist) expect a little chirper . . . Frank Orchard, who sits in at Nick's with his valve trombone, is a beer salesman by daylight . . . Chuck Foster follows Courtney into Chicago's Blackhawk on May 3 for an indefinite stay . . . New Musicians' Congress invited nine swing names to join its advisory board, but only Benny Goodman and Hesse Scott accepted.

Manhattan dailies have kept BG busy denying that poor health caused him to break up his band. (See editorial, page 10).

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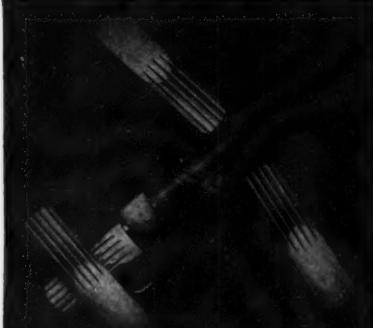
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Found: Horn Like Beiderbecke's

Paul Evans Gets Recognition For Trumpet Work

By John Lucas

Minneapolis—Red Nichols achieved Beiderbecke's technique. Sterling Bose approached his lift, Andy Secrest acquired his tone, Jimmy McPartland appropriated his phrasing, Charlie Teagarden assimilated his drive, Bobby Hackett approximated his conception, Johnny McGee adopted his attack, but that mythical composite, the successor to Bix, remains at large. In Paul (Doc) Evans, however, Minneapolis has a reasonably exact facsimile.

Born in West Concord, Minnesota, he has never played outside his native state. During his high school days, Doc couldn't decide on an instrument, but during his collegiate years at Carleton college, he selected the cornet and he still wouldn't trade his sawed-off King for a dozen of the elongated variety. After his graduation from the Northfield (Minn.) college in 1929, he was able to reproduce both Beiderbecke and Nichols with remarkable fidelity. He was also developing a style of his own, one, which, at times, resembled the Spanier growl and often anticipated the lyric Hackett. During his days of graduate study at the University of Minnesota, he jobbed around, but soon discovered, that scholastic days and musical nights don't mix. Simultaneous with his marriage in 1931 was his resolution to drop his teaching ambition and commit himself wholly to music.

During the early thirties, white jazz in the Twin Cities flourished around that solitary coterie which acknowledged the quiet, unassuming Evans as leader. His reputation grew quickly, with a number of big band offers being tendered, but all were declined. In 1936, suddenly smitten with a keen interest in cocker spaniels, Doc opened his own kennels. Many name musicians now prize canines from Doc's kennels. A picture of his prize, Champion Super Sam of Carrbern, appeared on the cover of *Dog World* in 1942.

A series of fine kicks began in late 1940, when Evans joined Dougherty's Dixieland band at Mitch's in Mendota. For two years, together with Don Thompson, Harry Yblonski and Eddie Talc, he made memorable music. Both the late Bob Zurke and Joe Sullivan were, at one time, featured with the combo. Name musicians, who visited the northern spot, were enthralled by Evans' solo variations.

The band disbanded in 1942 and Doc played stints at various clubs until April, 1943, when the Dougherty unit reassembled to work the Casablanca in downtown Minneapolis. Thompson and Yblonski, by now in service, were replaced by Hal Runyan and Frankie Roberts, respectively.



Nucleus of Doc's Best Band



Minneapolis—Here is the nucleus of Doc Evans' best band—Hal Runyan, trombone; Biddy Bastien, bass; Doc Evans, cornet; Frankie Roberts, clarinet; Eddie Talc, drums. Now read the appraisement of Doc's horn work by John Lucas in the adjoining column.

By John Lucas

Minneapolis—Biddy Bastien, formerly with Krupa, came in on bass. Ultimately Jack Novicky moved in the Twin Cities the finest jazz ever furnished by local musi-

kers. That notable engagement ended abruptly in October, 1943, but for nearly half a year, Doc has been trying to find a new excuse to round up his Dixieland cohorts. In the meantime, Doc goes right on taking his turn as a part time veterinarian, operating his splendid kennels and playing superb jazz.

He is no means a big man, but neither is Max or Muggsy or Marty. Conversely, his musical stature is something Olympian, especially in a day when the pattern of Joe Oliver has been generally superseded by that of Sy. Consistently inspired, Doc achieves those very qualities which have always distinguished the best white jazz: spare, intelligent design and precise, energetic execution.

Freddy Martin Loses Key Man

Los Angeles—Freddy Martin lost a key man to the draft with the departure of Jack Fina, the pianist-arranger who scored *Tschaikovsky's Concerto* and similar works, which have played an important part in Martin's recent surge. Other recent Martin contributions to the manpower call are Charlie Probert, trombone, and Russ Klein, sax.

Joe Wolverton, Spike Jones' banjoist, was replaced by Dick Morgan, ex-Alvino Rey gitman, when Wolverton got his army notice. Wally Kline, Slicker trumpet, is anticipating the service call, after passing his physical.

took over for Runyan. Evans and these boys hit a new high, giving for Dougherty and Vince Bastien

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LOS ANGELES BAND BRIEFS

By HAL HOLLY

The biggest news in the music business here this month is that Louis Armstrong has been signed to follow Horace Heidt at the Trianon May 9.

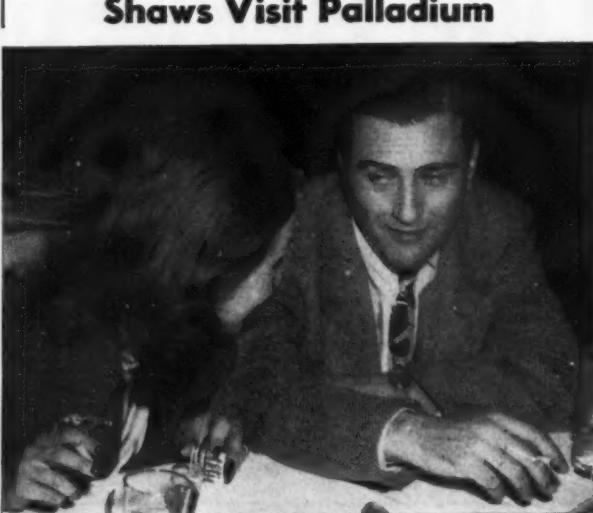
It marks the breakdown in the color-line thrown up here by major nitery operators last year following a series of unfortunate race incidents. One of those who took the rap on the issue was the Trianon's manager Ed Jameson, who was blamed for setting up a color bar following the Jimmie Lunceford incident at the Trianon.

Other news on sepia swingsters: Benny Carter, who left the coast because there was no place here during the "trouble" for a big Negro band (except so-called Negro nitery such as the Club Alabama and the Club Plantation) is on his way back. . . . Louis Jordan into the Trocadero May 5 (as a special feature. Leighton Noble and Chuy Reyes bands remain). . . . Jimmy Noone, at the Streets of Paris, and Harlan Leonard, at the Club Alabama, have both drawn long hold-over tickets.

A real treat for west coast theater fans in the offing as Reg Marshall brings a unit comprised of Cootie Williams band, Ella Fitzgerald and the Ink Spots here for a tour starting at L.A.'s Orpheum April 25. . . . Marshall also has Jimmie Lunceford set for the Club Plantation starting June 15, following Fletcher Henderson, current attraction.

Bands About Town

Anson Weeks and his new band into the new Palisades following Tommy Reynolds. . . . Don Kaye replaced Ken Baker as house band at the Aragon, which always brings in two outside bands for the Sunday morn swing shifters' session (giving three bands for one admission to those who can dance from 8:30 in the evening to 5:30 in the morning, as many do. . . . Johnny



Hollywood—Artie Shaw, with an honorable discharge from the navy, visits the Palladium with his wife to enjoy the rhythms of Hal McIntyre's band.

Richards and Paul Martin in successive week-end dates at the Casino Gardens. . . . Bob Crosby made a good pull at the Casa Manana despite disappointment of some fans lured there by misleading "Original Dixieland Bob Cats" advertising.

The Palladium, with Jan Garber on the stand starting May 2, was trying to make up its mind on a follow-up at writing. Seemed to be a scuffle among Johnny Long, Sonny Dunham and Jimmy Dorsey. . . . Phil Harris went north with the Jack Benny show on a tour of army camps, leaving his band at Slapsie Maxie's.

Email Coleman band returned to Mocambo to share the stand with the Mocambo's regulars, Phil Ohman's lads. . . . Jack McVeal's fine little jump combo at the "331" Club where they replaced the King Cole Trio (We hear Carlos Gastel is asking, and maybe even getting as high as \$2,000 per week for the Trio in

theaters and \$1,000 on nitery locations).

Notings Today

MCA on the rustic rhythm band-wagon by signing Bob Wills ("And His Texas Playboys") to a seven-year pact. . . . Lois Lane (wasn't she Helen Humphrey with Stan Kenton?) replaced Gloria Van as songstress with Hal McIntyre. Gloria has a date with the stork and went east in hope of being near her serviceman husband when she keeps the appointment.

Spade Cooley's new singer is Carolina Cotton, who will also be seen with Roy Acuff in his next Republic horse opera. . . . Milt Owen, the favorite guitar fixer and bridge-setter with most of plectrum fraternity, was called to the colors April 13. His associate, Waldemar Shablawski, will carry on in Milt's shop.

Billy McDonald, one of the better known territory bandleaders on the coast, has joined Ed Fishman's staff at the local office of Frederick Bros., will carry on with his own band on week-end dates (Billy works a graveyard shift at a war plant). . . . Wingy Mannone's newly formed "big band" opened a theater tour at the Golden Gate theater in San Francisco.

Hollywood—**BRIGHT LIGHTS:** With the stork playing such havoc on the 20th lot, all the starlets are busy denying rumors. . . . Bunny and Johnny Green have just laid out three weeks' pay for a new home. . . . Humphrey Bogart just gifted Hoagy Carmichael with a barber chair. Seems the guy adores cutting hair. . . . Bing got a 10,000-acre ranch in Nevada.

Is it true Rita Hayworth and Orson are going to have a baby? . . . Skinny Ennis had a dozen stitches taken in his head after an auto mishap. . . . If Mrs. Rudy Vallée ever pouts again and wants to go home to Mama, she'll find her room's been rented to two WACs. Rudy sent 'em over. . . . Ella Mae Morse's hubby Dick Walters, reports to the navy this month. . . . Vivian Marshall sez the diff between her legs and Betty Grable's are that her's hold her up, but is Grable's support her?

ARC LIGHTS: Johnny Clark, the balladier, snagged the second lead in *John L. Sullivan* at Bing Crosby Prod. Clark will also go slightly long-hair when he does the male lead in *Sally* at the Civic Light Opera. . . . Glenn Miller, still with Uncle, has signed a two pix a year with 20th following his discharge from the army, if and when.

In Ray Hutton and her boys are deep in Col's Glamour For Sale. Betty Hutton had the regulation 5-inch hair cut for her part in Para's Hero Comes The WAVES. . . . Abe Lyman and PRC discussing a producing deal. . . . 20th is trying to get Irene Dunne for the Louella Parsons role in The Gay Illiterate. . . . Artie Shaw is tec advising Diana Lynn in her role as a swing band leader in Out of This World. . . . Hal McIntyre still has two more dates at Col. But when?

LOVE LIGHTS: Mia Noyes (Elizabeth Aquino), the lush thrush and Sgt. Jimmy Campbell (well, bless your little Purple Heart!) finally said "Yup." . . . Mickey Rooney, after a brief intermission with Marjorie Jackson is back with Ramsay Ames (who has been spending her furlough with Turhan Selahettin Schulatay Bey, ahem!) . . . Who was it said Sweet Sixteen was when a girl put away her dolls and became one?

Maxie Rosenbloom and Yvette at Lyman's. . . . Xavier Cugat and Joan Mitchell a thing. . . . Deanna (veddy blonde) Durbin and Felix Jackson a thing. . . . Ken Dolan and Shirley Ross, again a thing. . . . Judy Garland, Lieut. Stanley Rubin and Peter Lawford, three things. . . . Betty Hutton and Lt. Jim Waldeck really someThing. . . . Joe E. Lewis and Mercedes Marlowe are playin' it straight!

P.S. Boss, if this column is slightly incoherent it's 'cause I read Jimmy Starr's *The Corpse Came C.O.D.* last nite and it scared the bobbysox off me!

Voice Loses Song To George Murphy

Los Angeles—As a result of Frank Sinatra's walk-out on the RKO studios during the last shooting period of his next picture, one of the vocal numbers previously assigned to Sinatra, will be sung by George Murphy. Sinatra, as reported in *Down Beat's* last issue, became irritated at the constant re-takes asked by the director on some of his scenes and stalked off the set with the statement that the scenes were satisfactory to him and that "was good enough for anyone."

But it wasn't good enough for the director. The entire sequence was scrapped and a new one substituted, in which Murphy sings a song especially written for him entitled *Ask the Madame*.

Sinatra's next two pictures will be made at MGM under terms of his RKO contract, in which he is permitted two outside pictures a year. The chatter around Hollywood is that RKO has had enough of Sinatra and may peddle his contract to another studio. Sinatra is said to have been dissatisfied with his RKO pact, which was signed up before he had reached his present popularity and called for a relatively low sum per film. Although the price goes up if RKO picks up the successive options, Sinatra probably figures that now or never is the time to get that big money.

Army Medics Prepare Mab's Third Physical

Los Angeles—Charlie Barnett, at close of his bandleader stint in RKO's forthcoming film-musical *Cocktails for Two*, hustled back to New York for a date with army doctors, who have called him back for his third examination. This re-examination should determine Charlie's definite draft status.

Barnet did the conventional movie bandleader role, enacting himself, said a few words of dialogue and did a featured musical number, backed by a group of Hollywood musicians.

Jackson a thing. . . . Ken Dolan and Shirley Ross, again a thing. . . . Judy Garland, Lieut. Stanley Rubin and Peter Lawford, three things. . . . Betty Hutton and Lt. Jim Waldeck really someThing. . . . Joe E. Lewis and Mercedes Marlowe are playin' it straight!

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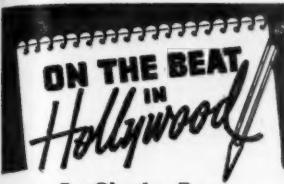
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By Charles Emge

Walt Disney's proposed jazz picture, in which jazz will be used in somewhat the same manner sympho stuff was used in *Fantasia*, is still being kicked around on the cartoon flicker lot despite assertions of the Disney press dept. that the picture is just one of a dozen Disney ideas and that it may never reach the production stage. Our operatives tell us that the story is written, the picture is in actual preparation under the title of *Swing Street*, and that the first swing combo to be signed for use in background scoring will be the King Cole Trio. (The King Cole Trio provides excellent musical entertainment—but we hope Disney can pick some better samples of authentic jazz.)

Dubbing Dots

Johnny Clark, who has ghost-sung for numerous leading men (Edward Norris, Donald Cook, Richard Carlson, Larry Parks, et al) will be seen in *When Irish Eyes are Smiling* singing *Love Me and the World Is Mine*—BUT, the song is ghost-sung for Johnny by a lusty baritone. Typical Hollywood reason: the producers of *WIEAS* had figured on John Charles Thomas to sing the song in the picture. Thomas snorted off 20th-Fox's offer for the job but the producers still felt they had to have a baritone, notwithstanding the fact that the song was popularized by such tenors as Chauncey Olcott, Fisk O'Hara and John McCormack.

The only really good line in Warner's *Shine On Harvest Moon* was an accident. We refer to that one in which Ann Sheridan, complimented on her "beautiful singing" of one of the songs (via sound track recorded by radio's Lynn Martin) replies modestly: "Who, me? I didn't do anything!"

The queries are beginning to come in Rita Hayworth's warbling in *Cover Girl*. As we can't hope to catch up with individual answers to all the letters we hope our correspondents will catch up with this column, where we repeat (as we exclusively in *Down Beat* several months ago) that Rita's "voice" is that of Martha Mears.

Phantom Musicians

Several readers have questioned our column on the picture *Phantom Lady* (April 1 issue) in which we stated that the jam session sequence was "sound-tracked" by Freddie Slack and members of his band. The readers say the musicians in the picture don't resemble the Slack men. We should have made it clear that the musicians seen in the picture are not the ones who played the music. Among the visual (non-recording) musicians we spotted our old friend Nick Cochran (trumpet), Lyle Griffin (trombone), Joe Huffman (clarinet).

Lot Lingo

Hoagy Carmichael makes his debut as an actor in Warner's *To Have and to Hold*, enacting the role of a songwriter, of course. He will sing and play, among other things, his own *Hong Kong Blues*, which he waxed for Decca some years ago.

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Big Tea Dons His Chaps Again for Motion Picture



Hollywood—The costume which Jack Teagarden wears in his comedy role in Universal's *Twilight on the Prairie* may seem strange to most of his fans, but it is familiar garb for Big Tea, who started his

tram career as a member of Doc Ross' *Cowboy Band*, which came to Los Angeles from Texas in 1923. Petite Connie Haines poses in this scene with Jackson and his band.

Spike Jones, whose "City Slickers" recently completed a mount picture *Bring on the Girls*, was called back to the lot to start in a forthcoming Para-

coach Cass Daley for her role in *Out of this World*, in which Cass will play the part of drummer in an all-girl orchestra led by Diana Lynn.

Kenton Loses Tenor; Adds Anita O'Day

Los Angeles—Anita O'Day was slated to join Stan Kenton April 28, replacing Dolly Mitchell. Anita, a good jazz stylist, left Gene Krupa here last year and since then has been working chiefly in nightclubs as a solo act.

Red Dorris, tenor sax and vocalist with the Kenton band since its early days, left the band shortly after Kenton returned from his recent tour of Southern army camps with the Bob Hope show. He expects to be inducted shortly and wanted to spend the intervening time with his family.

Only other recent major change in the Kenton line-up was the departure of drummer Joe Vernon and his replacement by Johnny Otis, a white drummer who has been working with Harlan Leonard's sepia crew at the Club Alabama.

When the band leaves here on a summer theater tour, after close of current Hope show series (June 6), Kenton will add two saxes and a trombone.

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TIGER RAG

This famous number, composed nearly thirty years ago by Nick La Rocca and Larry Shields, did for rags what Handy's St. Louis Blues did for the blues. First recorded by the Original Dixieland Jazz Band, it has since been waxed any number of times with any number of arrangements, from the concert renditions by Arthur Fiedler and Andre Kostelanetz to the corn renditions by Ted Lewis and Freddie Fisher. Designed originally as a vehicle for Shields' pioneer blackstick, this fine tune still sounds best in the hands of some capable clarinetist. Cutting Larry's model chorus is quite an assignment, however, even for the greatest among modern jazz soloists! For sheer exhibitionism and technical virtuosity listen to Buster Bailey's adaptation, Vocalion 4564, appropriately rechristened *Man With A Horn Goes Berserk*. Clarinet men are indi-

Platter Brains

Newark—A local radio station (WAAT) lists its platters alphabetically and with numbers. It's prophetic: Mitch Ayres is listed as 1-A.

cated below in parentheses.

Obtainable:

Benny Goodman Trio (Benny Goodman), Victor 25481; Gene Krupa Orchestra, Columbia 35454; Nick La Rocca Orchestra (Larry Shields), Victor 25403; Original Dixieland Five (Larry Shields), Victor 25524; Art Tatum, Decca 18051; Lu Watters Jazz Band (Ellis Horne), Jazz Man 120-130.

Unavailable:

Louis Armstrong Orchestra, Okeh 3009; Tommy Dorsey, Okeh 41178; Duke Ellington Orchestra (Barney Bigard), Brunswick 6510; Fletcher Henderson Orchestra, Crown 3107; Mound City Blue Blowers, Brunswick 2804; New Orleans Rhythm Kings (Leon Rapoport), Gennett 4968; Original Dixieland Jazz Band (Larry Shields), Victor 18472; Original Dixieland Jazz Band (Larry Shields), Aeolian 1206; Original Dixieland Jazz Band (Larry Shields), Okeh 4841; Art Tatum, Brunswick 6543; Whoopee Makers (Benny Goodman), Perfect 15194; Wolverines with Beiderbecke* (Jimmy Hartwell), HRS 24.

Foreign: Louis Armstrong Band (Bobby Holmes), Parlophone R 942; Benny Carter Orchestra (Benny Carter), Vocalion S 19; Jimmy Dorsey (Jimmy Dorsey), Decca F 1878; Andre Ekyan Orchestra (Andre Ekyan), Swing 4; Coleman Hawkins Orchestra (Parlophone S B 35513; Freddy Johnson Orchestra (Booker Pittman), Decca F 5110; Original Dixieland Jazz Band (Larry Shields), Columbia E 748; Quintet of the Hot Club of France, Levaphone 101.

(* Bix bases his cornet chorus here on the Shields solo!

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DIGGIN' the DISCS
WITH JAX

There's nothing like Wild Bill's *Panama* this month, but some pretty fine jazz just the same. From now on, friends, you can expect plenty of real jump stuff furnished by small colored pickup crews. Teddy and Roy, Hall and Heywood, the Earl and the Hawk have all cut some wild ones lately. Nor will Dixieland fall too far behind. There are some Wingy numbers, and some by Miller, and some by Condon, and some by Lawson due before very long. Better stick around a while, because things are going to start popping!

Hot Jazz

Jerry Jerome

Rainbow Blues
Girl Of My Dreams

Asch 500

3rd Floor Rear Boogie
When I Grow Too Old To Dream

Asch 501

Jerome, ex-Goodman tenor man, assembled a wonderful bunch for this date. His "Cats and Jammers" were on a real Dixie kick this time, and the music they made was definitely something. *Rainbow* is a fine blues number, ardently played and with much meaning. It seems a bit strange hearing that nostalgic perennial taken hot on the reverse, but good! *3rd Floor*, showcasing pianist Guarneri's nimble invention, once more reveals Johnny's ability to play any keyboard style neatly and respectably. *When I Grow* has been done in Dixieland before, but never like this. Repeated playings may bear out that this last side is the best of the lot. Jerome's sax sounds better here than it used to, but hardly good enough to stack up with the rest of his outfit. Haggart on bass and Wetling on drums kick up a terrific mess of rhythm all the way, supported more than somewhat by Guarneri's piano. Ray Coniff, who's never had such an opportunity to show what he can do, comes through with some surprisingly appropriate trombone. Yank Lawson, however, is the hero of this jazz battle. His rough, gutty horn makes almost all comers seem a trifle feeble

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and uninspired in comparison. How that big man does blow!

Swing

Ed Kingsley

King Cotton
More Of The Same

Savoy 128

Bob's Mob
Bombardier No. 39

Savoy 129

One listening ought to convince most hepcats that this is none other than Bobby Sherwood, no matter what the label reads! Furthermore, it's just about the best work the Sherwood band has waxed thus far. All four sides are instrumental, jump numbers to you, and are what you might call solid all the way. No one would think for a minute to class Bobby alongside the Duke or the Count, I hope, but there are lots worse white orchestras around and about. A few better, too, of course. The personable young trumpeter-guitarist-leader is coming on, and on, and on. Let these discs prove my point.

Dance

Coleman Hawkins

Stompy
How Deep Is The Ocean

Signature 28102

Bob Thiele may throw a fancy fit, and justifiably too, when he sees this coupling spotted in the Dance Department, but here is a perfect example of Hot Jazz, of Swing, that also makes for good dance music. Jazz, the best jazz, has always been meant for dancing as well as for listening. Why not keep it that way? It's better than devising a meaningless, saccharine sort of stuff that's obviously intended for dancers only, and for tin-eared terpsichoreans at that!

Stompy, a jump tune from the Bean's fast-growing library of originals, features all seven members of this particular Hawkins unit. Clarinetist Andy Fitzgerald, pianist Ellis Larkins, and drummer Shelley Manne perform satisfactorily, while trumpeter Bill Coleman, guitarist Al Casey, and bassist Oscar Pettiford do better than that. The two Colemans actually steal the side, and who would expect otherwise?

On the Berlin opus it's Hawkins and his tenor throughout, ostensibly an attempt at a sequel to his own *Body And Soul*. If so, *How Deep* is only partially successful. At times the great one sounds as good or better than ever, but at other times he sounds almost like some excellent saxman doing his level best to imitate Coleman Hawkins. In other words, like most of his imitators, he overdoes it considerably.

Vocal

Ella Mae Morse

Tess's Torch Song

Milkman Keep Those Bottles Quiet

Capitol 151

Pearl Bailey cut the Tess number back when she was still with Cootie Williams, and did a somewhat finer job than La Mae does here. Cootie, of course, provided a much more stimulating background than Ella gets from Dick Walters. Nevertheless, the tune's likely to be pretty big before it's through. *Milkman*, an innocuous novelty, will keep a lot of screwballs happy for weeks to come.

Helen Forrest & Dick Haymes

Long Ago And Far Away

Look For The Silver Lining

Decca 23317

These just don't jell too well. Many reasons might be responsible, but for one thing neither vocalist was ever intended to sing duets, a tough assignment at best. Then, the tunes aren't too much. *Cover Girl* notwithstanding. Again, Toots Camarata should be more than a little ashamed of his backing. He used to score better than that without trying! Helen needs more bounce than she gets here, and Dick needs to go his own way unhampered.

Novelty

King Cole

I Can't See For Lookin'
Straighten Up And Fly Right

Capitol 154

Nat sings and plays well on both sides, and his accompaniment from Oscar Moore is nothing short of superb. This trio can always be counted on to excite, and this pair of platters is no exception. I prefer the boys on instrumental numbers, but these will do very nicely until the real thing comes along.

FIRST ANNIVERSARY



BALTIMORE, MD.
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ably himself. When technique for its own sake, l'art pour l'art, is substituted for feeling and imagination, the final product is bound to suffer. Witness Tatum and Eldridge, and even Django on occasion! The Hawk could stand to forget who he is, who he's supposed to be, and play the way he once did. Simplicity's nice!

Johnny Long

Featherhead

Time Waits For No One

Decca 4439

Now try dancing to these! Note the difference? Do you concentrate on your shoestrings and disregard the music altogether? Patti Dugan sings both sides, the second of which comes from *Shine On Harvest Moon*.

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Mutual Music has a new list of blues, including *Get Me To St. Louis*, *I'll Get To Memphis On My Own*, written by Chumby MacGregor and Jack Palmer, *I'm 40 Miles From Home and Ain't Got A Pair of Shoes*, by Eddie Seler and Sol Marcus, *Don't Tell A Woman About Her Man*, by Willard Robison and Jack Palmer, and *I'll Take The Gravy Train*, by Robison and Palmer.

Leeds has bought a Greene and Ravel catalog, containing picture scores and including the tune *When There's A Breeze on Lake Louise*. Also in the Leeds catalog are two folios, the Andrews Sisters' *Queens of the Music Machines* and Ella Logan's *It's A Wee Bit O' Scotch Song*.

Chelsea Music has published *Sgt. Henry Prichard's* tune *I Don't Want To Love You Like I Do*, which Prichard wrote before leaving for overseas. Will Osborne has recorded it on *Musicraft*, shortly to hit the juke boxes all over the country.

On the Ford Music list is *Kathleen Cotter Gross' You Are My Favorite Dream*. Also *Here Comes The Captain*, *But She's Still My Girl*, written by NBC's Lee Brody, with a stock by Vic Schoen. *Moon Nocturne*, popular ballad of a few seasons ago, has been taken over by Barton Music. The Earle Warren vocal on Count Basie's record should help get the plugs . . . Capitol Songs is handling Jimmie Lunceford's *Back Door Stuff*, which he recorded on Deca . . . Edwin H. Morris has Sam Stept's *It's A Crying Shame* . . . Tempo's *Jumpin' Frog* by Duke Ellington is in the Warner pic *Life of Mark Twain*.

Justin Stone and Don George have written *I Don't Do Nothin' For No One No More*, published by Grand Music. Robbins has Stone's new instrumental *The Cradle Rock*, while Famous has bought his *Midnight Nocturne*. Stone is also writing a tune with Sunny Skylar ala *Besame Mucho* titled *Moonrise* . . . Crawford Music starts work on the oldie *Together*, written fifteen years ago by DeSylva, Brown & Henderson . . . Milton Drake, Al Hoffman and Jerry Livingston have a new novelty *Ikky, Tikky, Tambo*, published by Miller Music.

Edward B. Marks is publishing *Mexico! Mexico! Mexico!*, written by Caridad Garcia, with English lyric by Olive L. Riley, *April Again* (the American version of *Rosa de Abril*) by Ervin Drake and Ernesto Lecuona, and *Day-dreams In The Moonlight* by Tomas Rios, with English lyric by Ervin Drake . . . Roy F. Kaiser has been made staff writer for Cenephonic Music Inc. His latest is *Steppin' Out With A Dream*, introduced by Ray Noble, and *You Surely Do Something*, written by Kaiser, will be featured by Dick Powell . . . New on the Pan-O-Ram Music list are *Just Last Night*, getting plugs from Dale Belmont, The Air-Lane Trio, Adriean Rollini and others, and a novelty, *Kick-A-Boo*, written by Gary Van Dyke and Frank Wal-

lace.

Fightin' Flo From The Alamo was originated by The Baers as a background for their syndicated cartoon *The Toodle Family*. The syndicate was so impressed by the words, they wanted it set to music and maestro Lou Breese gets credit for the catchy tune . . . Pianist Kemp Read and Ernest Towle, pianist and arranger, have a new publishing firm called Anchorage Music Publishers in New Bedford, Mass., leading off with *Men of the Navy*, *You Can't Tell Love What To Do* and *We're The Wacs* . . . Some *Day Soon* was written by Major John Hendricks, director and producer of the San Quentin On The Air show. Tune was aired on the program recently.

Dick Rogers is doing contact work for Southern Music, replacing Marty Tenney who moved over to BVC . . . Pete Douraine is now with Barton Music . . . Mickey Addy left Triangle for Campbell-Porgie . . . Dave Bernstein replaced Dave Blum at E. B. Marks . . . Sid Lorraine is on the coast for Mills Music, the

New York office having dispensed with all their help . . . Murray Wizel

Reis-Taylor firm have joined forces with all their help . . . Murray Wizel, Larry Taylor, now working for left Miller Music to work for Witmark . . . Martin Block and the

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Smoky City Orks Eye New Spots

Pittsburgh — Two veteran Smoky City batoners are making comebacks with bands for the summer opening of two dancehalls, the Kennywood and West View parks. Kennywood opened April 23, with local bands featured. Alternating at the Aragon ballroom are the orks of Clyde Knight, Brad Hunt, Lee Barrett, Babe Rhodes and Benny Burton.

Busiest bandleader here is Maurice Spitalny, who finds time to lead a band at the Terrace Room of the William Penn Hotel; baton the pit orchestra at the Stanley theater; and front a studio crew during a half-hour weekly sponsored show. Skippy Straw is seeking brass replacements for losses to the draft.

A boon to local amateur composers is the incorporation of United Music Inc., which protects local composers from the song sharks. —Sinbad A. Condelect

Omaha Cats Dig the Beat



Omaha—Members of Eddy Haddad's band, one of the few remaining swing bands in this territory, dig *Down Beat* in front of union headquarters. Left to right: (front row) Bill Hallbrook, Justin Simon, Eddy Haddad, Dick Wintrob, Don Rice and Allan Bramson; (back row) Joe Urbance, Roy Davis, Dick Clay, Bill Enholm and Bob Tully.

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Photo courtesy U.S.A. Signal Corps

They have to be Tough

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Just Who's Working For Whom—Benny

"I think MCA or any agency should work for the bandleader. They think I'm working for them!"

Thus Benny Goodman summed up the beef that caused him to dissolve his band rather than continue under the banner of Music Corporation of America. This complaint, usually uttered less succinctly but with more profanity, has come from many other bandleaders about several other booking offices. The leaders can't all be wrong. In many cases the bookers have been all too willing to loll back in the overstuffed chair and wait for the commissions to come rolling in.

Under present conditions, the integrity of the booking office is the only assurance a leader has that he will get a square deal. Even as a lease favors the landlord, so a contract favors the booking office. Legally, it's OK, but in actual practice, it gives the booker a vice-like grip on the leader's left ear and his only alternative is to quit—as Goodman has done.

But few can afford a musical hunger strike. Limited is the number financially able to vacation. Even more limited are the guys who could let their names fade from the public eye and then expect to come back.

And even after time has lapsed the hated contract, what is the leader's alternative? He can sign up with another big booker who may give him a worse deal than the first!

If a man as big as Goodman gets what he considers a bad deal from the bookers, consider what must happen to the smaller fry, the newcomers trying for a break. Most of them are eager to sign with a big office. They think that's the open sesame to fame and fortune. They know little of legal technicalities and are unwary of the pitfalls in a long-term contract. The little leader soon discovers that he is getting no more work than before; the only thing that's happened is that now he's paying the booker a commission on the work he gets. But it's too late—the contract is forged in steel.

This jab isn't aimed at MCA—we are only quoting Goodman, a top man in modern music, as saying that his deal there was unfavorable. But it is aimed at any booking office that has become too big, too complacent, too what-the-hellish in its attitude toward clients. It's true that the orchestras need bookers, but it's just as true that bookers would be nowhere without orchestras!

Are conditions going to remain this way forever? We think not. A change is coming—perhaps faster than some big agencies realize. New, alert, independent bookers are beginning to make their presence felt. They're grabbing some of the cream of the music crop. They're growing stronger. Competition will either make the rigor mortis firms come to life again or die out completely. It will mean tearing down the old wall motto: *Survival of the Fattest*.

Venuta Drops Songs

New York—Benay Venuta, the thrush, abandons singing in her new airshow. It's a quiz show in which she shares question chores with Fred Uttal. The name's *Merry-go-round*, Saturdays, 7 p.m., (EWT), Blue Network.

Ruban Bleu Chirp

New York—Blue Network singer Diane Courtney has replaced Maxine Sullivan as the star of the Ruban Bleu night club show here. Diane took over when illness forced the *Loch Lomond* lass to retire temporarily.

Musicians Off the Record



Charlie Adams, ex-Jan Garber manager, was a patient in a hospital somewhere in North Africa when he posed with some of his pals who were touring with the *Hey, Rookie* show. Left to right: J. C. Lewis, Charlie Adams, Paul Neighbors, Glenn Turnbull and Conny Taylor.

Gabbe's Girl



New York—Lana, 2½ years old, is the daughter of Dick Gabbe, manager of the Jimmy Dorsey band. She kills her papa when she gets on the long distance phone and lisps, "Wheah da Dohsey band? Okay, I wite a letter!"

Jackie Rides



Sahara Desert—Minus his squeeze-box, Jackie LeMaire poses on a ship of the desert during his recent tour of North Africa with a USO unit. The comedian has returned and is now in Hollywood.

WHERE IS?
PAUL WEBSTER, trumpeter, formerly with Jimmie Lunford
CHARLES CASTALDO, trombonist, formerly with Benny Goodman
BUNNY SNYDER, trumpeter
PETER VAN STEEDEN, leader, formerly on Fred Allen show
HARRY CHANDLER, pianist
HARRY SALTER, former CBS leader

WE FOUND

JOHNNY DEE, now Pfc., 275 Army Band, Camp Chaffee, Ark.
JOE LIPPMAN, now Lt., Box 652, K.A.A.F., Kingman, Ariz.



"Just think, if you was a tram, maybe I could've been a Teagarden!"

RAGTIME MARCHES ON

CHORDS AND DISCORDS

Cherish The Thought

South Bend, Ind.
How do you get that way, giving all the credit to men like Benny Goodman and Duke Ellington, when there are fine musicians like Roy Acuff and the Hoosier Hot Shots, who play hill billy music, which is the true American folk music. If Benny Goodman would just try some of this hill billy music, I'm sure he would never play this jazz music again. How about putting a hill billy column in your mag?

Cletus Waugh

Bring On The New

London, Eng.

A Letter to Down Beat,
With regard to the letter of Dr. MacIntosh published Oct. 1, 1943 in your paper his attitude is representative of what we over here call the collectors' clique. They cannot nor will not try to appreciate any of the great new bands of America, but prefer to listen to the old and limited recordings of the jazz immortals.

Unfortunately the combined record companies here issue only six swing records per month, at the most. While the old jazzmen are appreciated, I think the majority enjoy the work of a new generation of musicians who have all the vast resources of technique and can work on the ideas of the pioneers to produce a fine and new form of music.

With the influx of the U. S. army, this country is becoming more swing-minded. We have some bands, which are making good attempts to capture the spirit born in the great American cities of New Orleans, New York and Chicago.

Stuart S. Allen

Here's Yehudi

From the Aleutians
During a recent visit here at an army post, Yehudi Menuhin called swing the burlesque or vaudeville of the world of music. He said that swing required no apologies, as it has a very definite place in music, "even though that place be widely separated from that of the great composers." Asked whether swing was here to stay, he observed the time was one of change and hesitated to pose as an oracle.

Cpl. Lou Cramton

Chicago.

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A COLUMN FOR RECORD COLLECTORS.....

THE HOT BOX

By GEORGE HOEFER, Jr.

Coast Guardsman Bob Thiele has been active in the jazz recording field since the ban was partially lifted. Available now to collectors are his Signatures 903 through 911, all reissues of collector's items originally recorded during the twenties. Numbers 903 through 906 were reviewed in this column January 15. The following blues vocals and piano items are now ready: No. 907 Ida Cox accompanied by Lovie Austin's Blues Serenaders with Tommy Ladnier doing "Graveyard Dream Blues" and "Weary Way Blues," No. 908 Mr. Rainey and Her Georgia Band featuring Joe Smith on "Yonder Come The Blues" and "Stack O'Lee Blues," No. 909 Henry Brown piano solos "Henry Brown Blues" and "Twenty-First Street Stomp," No. 910 Will Ezell's piano solos "Barrel House Woman" and "Heifer Dust," No. 911 Will Ezell's "Mixed Up Rag" and "Old Mill Blues." All of these sides originally appeared on the Paramount label.

Signature is also building up a catalogue of original recordings made by musicians in Chicago and New York. Already cut are sessions held in New York with Hawkins (the most recorded musician of 1944), Barney Bigard, Lester Young, Eddie Heywood, Oscar Peterson (Esquire put this bassist in the big name class), George Wettling, Yank Lawson, James P. Johnson, Miff Mole, Rod Class, Al Casey and others from along 52nd Street. There was a Chicago date in March by Bud Jacobson's Jungle Kings using Johnny Mendell on trumpet, Earl Wiley on drums and Tut Soper on piano.

JAZZ RECORD REVIEW: Jazz Information 15 — "Yaaka Hula Hickey Dula" and "Shine" by Bunk Johnson's Jazz Band. Last four sides of the date reviewed in this column Dec. 15 '43. "Shine" is

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Egypt Liked This Band

Cairo—The Harlem Rhythm Makers made jazz history in Egypt, when they played for two years (1938-40) at the Monseigneur cabaret in Alexandria. Left to right: Herman Chittison, piano; Bill Coleman, trumpet; Joe Hayman, alto and clary; Arthur Pay, drums; Fletcher B. Allen, alto, clary and arranger; Billy Burns, trombone; Edgar "Spider" Courrancie, tenor and clary. (Photo courtesy of Toto Misketian.)

played with more zest than were the previous tunes. Bunk's horn, Lewis and his clarinet, and the percussive trombone stand out in a close ensemble performance of the Tin Pan Alley tune. The Yaaka thing seems to be far removed from the Orleans tradition and is listless outside of a few clarinet passages by Lewis.

Jazz Information 16— Sometimes "My Burden Is So Hard to Bear and Sobbin' Blues No. 2. The first side a traditional has a march like quality which in a way belies the tune title. However the version is spirited and interesting New Orleans. Sobbin' on the second version is done in a slower tempo than the first and features some good solo work by Bunk and George Lewis.

Jazz Publications— Robert Reynolds of 35-15 75th St., Jackson Heights, N. Y., announces a small monthly magazine for record collectors entitled *The Needle* to start publication the latter part of May. Will feature articles, record reviews, and a classified record exchange.

The Australian jazz magazine Jazz Notes has become a printed sheet edited by Mervin H. Miller Box 2440 V. G.P.O., Melbourne, Australia. February, 1944, issue is first in new format featuring jazz biographies, record reviews and an article bemoaning the prohibition of the import of jazz magazines to Australia.

England's *Jazz Music* has come out with a fine Jelly Roll Morton issue. Albert McCarthy and Max Jones have prepared a complete biography and discography of the late pianist-composer. American collector Ken Hulizer has a piece on Jelly Roll's Washington sojourn which is interesting. Address 140 Neasden Lane, Neasden, N. W. 10, England.

Recordiana, P.O. Box 162, Norwich, Conn. has postponed their first issue until May the first, according to Jason G. Clark.

RECORDS

- I CAN'T GET STARTED—Bunny Berigan—12" 79c
- WITHOUT A SONG; DEEP RIVER—T. Dorsey—12" 79c
- SING SING SING—B. Goodman—12" 79c
- BEALE ST. BLUES; STOP LOOK AND LISTEN—T. Dorsey—12" 79c
- BENNY RIDES AGAIN; THE MAN I LOVE—B. Goodman—12" 79c
- CONCERTO FOR CLARINET—A. Shaw—12" 79c
- KING PORTER STOMP; SOMETIMES I'M HAPPY—B. Goodman—52c
- RIFFIN' AT THE RITZ; ALEXANDER'S RAGTIME BAND—B. Goodman—52c
- AFTER HOURS; SONG OF THE WANDERER—E. Hawkins—37c
- SLAUGHTER ON TENTH AVE.—Paul Whiteman—12" 79c
- SYMPOSIUM OF SWING ALBUM—(Goodman, Dorsey, Berigan-Waller) 3.68

ly by the above listed musicians. Steve and his father own a string of taverns.

Marshall Stearns, Indiana University, Bloomington, Ind. Professor Stearns is well known for his writings on jazz and records. He has been inactive since 1940 when he went to Honolulu to teach. His collection is now due in from the Pacific and he's again out for wax. Avid collector of what he terms the Holy Trinity: Bessie-Louis-Duke.

Herman E. R. Machmer, Carol Hotel, New Orleans, La., Oliver, Clarence Williams and Johnny Dodds. Sends corrections to Discography.

S.2/c C. T. McCaffrey Jr. (663-477) U. S. Coast Guard, Libby Island, Starboard, Maine. Primarily interested in Goodman and secondarily in white jazz of the twenties and thirties.

Sgt. Frank G. Wood, ASN 36131286, Hq Det 227th Bn, 89th Regt. IRTC Camp Blanding, Florida. General interests. Goldkette and Bix. Edison records.

Bob Chester Returns Toork After Illness

New York—Back on his feet again after a brief illness, Bob Chester is heading his orchestra at Frank Dailey's Terrace Room, Newark. The booking goes to May 10. During Bob's illness, vocalist Betty Bradley fronted the band.

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WLB Okays Philly Hotel Ork Raise

Philadelphia—After a five-day strike, Bert Levy, regional WLB attorney, ruled that the 10 members of Billy Marshall's band, a Meyer Davis Unit, were entitled to pay boosts for their work in the Benjamin Franklin Hotel's Garden Terrace, where they have been playing the past 18 months. Levy ruled that the musicians were entitled to raises on basis of merit "because of the improved quality of service performed by the group as a whole."

The wage increase of \$11 per man was okayed by the hotel last September after the union hiked the hotel's scale to that amount. The hotel had been awaiting a WLB okay for the hike and had held the money in escrow since that time. The WLB ruling clarifies the wage increases held in escrow by other hotels using local bands.

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Joe Sullivan's Piano Example Second Repeat

By SHARON A. PEASE

We have chosen Joe Sullivan as the subject for the second of this series of repeat columns. His original column appeared in *Down Beat*, March 1, 1938. A condensed biographical sketch appears below.

Born Chicago, Illinois, 1907... Showed unusual musical talent before he was old enough for school... Encouraged by his parents, he was given a thorough musical schooling including advanced work at the Chicago Conservatory of Music... Throughout high school studied and developed a dance style... At 16 had formed his own four-piece combination... Broke the outfit in on local jobs before going to an Indiana resort for the summer... At 17 decided to make music his profession and joined the union... Played in vaudeville with Elmo Mack's band... Later at several Chicago radio stations and did dance work with Sig Myers and Louis Panico.

An ardent admirer of the work of colored musicians, he visited

regularly the Sunset and the Nest where the bands of Louis Armstrong and Jimmie Noone were playing... He studied their work, sat in with their bands and utilized what he learned in his own playing... Was also a regular participant in the now famous jam sessions conducted at the old Three Deuces... From this group, Red McKenzie organized the Chicago Rhythm Kings... Included were Sullivan, Frank Teschemacher, Jimmy McPartland, Bud Freeman, Floyd O'Brien, Eddie Condon, Jimmy Lannigan, and Gene Krupa.

After an Okeh recording date, the band traveled to New York... Shortly thereafter it was taken over by Red Nichols... Later Joe recorded with the Dorsey Brothers and Benny Goodman... During this period he met the late Fats Waller and they became good friends... Joe's admiration for Waller's work left a marked influence... Played solo at the Onyx before journeying to Hollywood... Worked in three pictures with Bing Crosby and one with Harry Richman, then deserted Hollywood to join the newly organized Bob Crosby Orchestra.

Stays on Coast

A break in health kept him out of music for two years, then he again joined the Crosby group for a short time... After working with various jazz groups in New York and Chicago, he returned to Hollywood... Has been featured as soloist in the Los Angeles area the past three years... Recently made recordings for Capitol with small jazz group... Just completed a run of 16 weeks at the Swaine Inn... Just Strolling, Onyx Bringdown, Little Rock Getaway, and Gin Mill Blues are among his better known compositions... He has made solo recordings for each of these numbers, the first for Deca, the last three for Columbia... The Columbia sides have been reissued by Commodore.

Joe's new example was prepared during an engagement at the Venetian Room in Long Beach, California and is titled



Venetian Room Blues. It is an excellent example of his blues artistry and is filled with choice ideas. Of particular interest is the unique application of the passing chord employed on count two in the fourth measure of section A. The harmony on count one is F ninth. The root (F) is in the bass, the treble chord is comprised of the third (A), seventh (E flat) and ninth (G). Octave

of the fifth (C) is used at the last sixteenth in count one. On count two the fifth moves up a half tone in the treble, to the augmented fifth (C sharp), and down a half tone in the bass to the lowered fifth (C flat). Thus a double alteration has been made in the original F ninth harmony by raising and lowering the fifth. The result is an effective lead into the dominant harmony (B flat seventh).

(ED'S NOTE: Mail for Sharon Pease should be sent direct to his teaching studio, Suite 815, Lyon & Healy Bldg., Chicago, Illinois.)

Down Beat covers the music news from coast to coast.

Over-Quota Work At Studios Halted

Los Angeles—Over-quota work long a controversial issue among Hollywood recording musicians and in union politics, became a thing of the past as the practice was officially banned as of March 27 by order of J. W. Gillette, the AFM's International Studio Representative.

Heretofore, recording musicians have been permitted, under some circumstances, to earn more than the amount provided in the AFM's weekly quota rule, providing the studio engaging an "over-quota" man paid double scale. The musician in turn paid one half of his "over-quota" earnings into a stand-by fund administered personally by Gillette.

Gillette's contention has always been that the stand-by fund enabled him to spread the large sums of money paid by the studios for musical services among musicians who rarely or never secured employment in the studios and who suffered from lack of employment due to their replacement by the canned music in pictures.

Disc Shop Aids Service Fund

Ithaca, N. Y.—In these days of black markets and from-under-the-counter record sales, Len's Music Shop here comes up with a new angle on selling collector items. Whenever the store receives a bath of used wax, the discs are separated into piles ranging from Ellington to Randolph Valentino. After selecting platters, customers are asked to make voluntary contributions to a glass jar, marked "Cigarettes for Overseas Servicemen." Store owners feel that they should not profit from the sale of second-hand wax which they get virtually for free; and are turning the large profit over to the service

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A

Allen, Red (Garrison Stagebar) Chicago, nc
Alpert, Mickey (Belmont Plaza) NYC, h
Archie, Leo (Trianon) Southgate, Cal., Opmg. 5/9, nc
Arheim, Gus (Sherman's) San Diego, Cal.
Auld, George (Apollo) NYC, 5/12-18, t
Ayres, Mitch (Oriental) Chicago, 5/5-11, t

B

Barron, Blue orch (Del Rio) Washington, D. C., nc
Beckner, Denny (Syracuse) Syracuse, N. Y., Ciang. 5/13 b
Benson, Ray (Ambassador) Chicago, h
Bishoff, Billy (Claridge) Memphis, h
Bonds, Neil (Blackstone) Chicago, Ill., h
Brandywine, Nat (Statler) Washington, D. C., h
Bridges, Lee (Monroe's Theater Restaurant) Oklahoma City, Okla.
Brown, Lee (RKO) Boston, 5/4-10, t
Busse, Henry (Stanley) Utica, N. Y., 5/2-4, t
(Palace) Akron, O., 5/5-8, t
(Palace) Columbus, O., 5/9-11, t
(Palace) Canton, O., 5/12-18, t

C

Calloway, Cab (Apollo) NYC, 5/5-11, t
(Howard) Washington, D. C., 5/12-18, t
Cavallaro, Carmen (Palme House) Chicago, t
Chester, Bob (Terrace Room) Newark, N. J., Ciang. 5/10
Coleman, Emil (Mocambo) Hollywood, Cal., nc
Craig, Francis (Hermitage) Nashville, Tenn., h
Cugat, Xavier (RKO Boston) 5/11-17, t
Cummins, Berlde (Trocadero) Henderson, Ky., nc

D

D'Arte, Al (Center) Norfolk, Va., 5/4-10, t
(Earle) Washington, D. C., 5/12-25, t
DiPardo, Tony (Kentucky) Louisville, Ky., h
Donahue, Al (Palace) San Francisco, Cal., h
Dosey, Jimmy (MGM Studios) Culver City, Cal.
Dorsey, Tommy (Sherman) Chicago, h
Dunham, Sonny (Palace) Cleveland, O., 5/5-11, t

E

Ellington, Duke (Hurricane) NYC, nc
Eyman, Gene (Lowry) St. Paul, Minn., h

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F

Fields, Shep (Palace) Columbus, O., 5/2-4, t
(Albee) Cincinnati, O., 5/6-11, t
(Palace) Cleveland, O., 5/12-18, t
Fisher, Freddie (Radio Room) Hollywood, Cal., nc

G

Garber, Jan (Paladium) Hollywood, Cal., b
Gordon, Gray (Beverly Hills C.C.) Newport, Ky.
Gray, Glen (Pennsylvania) NYC, h

H

Hallett, Mal (Vogue Terrace) McKeesport, Pa., b
Hamilton, George (Cleveland) Cleveland, O., Ciang. 5/9, h; (Waldorf-Astoria) NYC, Opmg. 5/11, h
Hawkins, Erskine (The Toe) Boston, Opmg. 5/4, n/c
Heide, Horace (Trianon) Southgate, Cal., h
Henderson, Fletcher (Plantation) L. A., Cal., nc
Herman, Woody (Riverside) Milwaukee, Wis., 5/5-11, t; (Oriental) Chicago, 5/12-18, t
Holland, Everett (Ciro's) Mexico City, Mex., nc
Howard, Eddie (Casa Loma) St. Louis, Mo., Ciang. 5/6, b
Hudson, Dean (Flagler Gardens) Miami, Fla., Ciang. 5/9, r
Hudson, Dean (Roosevelt) Washington, D. C., h
Hutton, Inn, Ray (Orpheum) L. A., Cal., 5/2-8, t; (Columbia Studios) Hollywood, Cal., Beg. 5/10.

J

Jordan, Louis (Trocadero) Hollywood, Cal., Opmg. 5/9, nc
Joy, Jimmy (Bismarck) Chicago, h

K

Kassel, Art (Edison) NYC, h
King, Henry (Mark Hopkins) San Francisco, Cal., h
Kinney, Ray (Roosevelt) New Orleans, La., h
Kirke, Andy (Regal) Chicago, 5/12-18, t

L

Leonard, Ada (Jantzen Beach) Portland, Ore., b

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Levant, Phil (Forest Pk. Highlands) St. Louis, Mo., Opmg. 5/7
Lewis, Abby (Zanzibar) NYC, nc
Lewis, Ted (Strand) NYC, Ciang. 5/4, t;
(Adams) Newark, N. J., 5/11-17, t
Lombardo, Guy (Roosevelt) NYC, h
Long, Johnny (Frolics) Miami, Fla., b
Lopez, Vincent (Taft) NYC, h
Lund, Claude (Plantation) Houston, Tex., Ciang. 5/8, n/c
Luncford, Jimmie (Rainbow Randevu) Salt Lake City, Utah, 5/4-10, b

M

Martin, Freddy (Ambassador) Los Angeles, Cal., h
Masters, Frankie (Blue Moon) Wichita, Kan., 5/5-11, b
McGuire, Betty (Mushlebach) Kansas City, Mo., h
McIntyre, Lani (Lexington) NYC, h
McNamee, May (Casa Madrid) Louisville, Ky., 5/8-9, nc; (Band Box) Chicago, 5/14-15, t
Millinder, Lucky (Savoy) NYC, b
Milner, Carlos (Chanticleer) Baltimore, Md., r
Monroe, Vaughn (Palace) Youngstown, O., 5/2-4, t; (Circle) Indianapolis, Ind., 5/5-11, t; (Chicago) Chicago, 5/12-18, t
Morgan, Russ (Clarendon) Berkeley, Cal., h

N

Norvo, Red (Hickory House) NYC, nc

O

Oliver, Eddie orch (Edgewater Beach) Chicago, h
Olsen, George (Stevens) Chicago, h
Osborne, Will (Brookley Field) Mobile, Ala., 5/5-6; (Air Field) Mariana, Fla., 5/9-10.

P

Parker, Gloria (Aquarium) NYC, r
Pastor, Tony (New Yorker) NYC, Opmg. 5/8, h
Pearl, Ray (Melody Mill) N. Riverside, Ill., Past.
Pfeifer, Eddie (Biltmore) NYC, h
Pfeifer, Col. Manny (Book-Cadillac) Detroit, Mich., h
Prima, Louis (Park Central) NYC, h

R

Parker, Gloria (Aquarium) NYC, r
Pastor, Tony (New Yorker) NYC, Opmg. 5/8, h
Pearl, Ray (Melody Mill) N. Riverside, Ill., Past.
Pfeifer, Eddie (Biltmore) NYC, h
Pfeifer, Col. Manny (Book-Cadillac) Detroit, Mich., h
Prima, Louis (Park Central) NYC, h

S

Sanders, Joe (Aragon) Houston, Tex., Ciang. 5/12, b
Sandifer, Sandy (Fay's Southern Grill) Macon, Ga.
Sherwood, Bobby (Roseland) NYC, b
Smith, Stuff (Garrick) Chicago, nc
Spivak, Charlie (Paramount) NYC, t
Stone, Eddie (Aragon) Chicago, b
Stuart, Nick (Jefferson) St. Louis, Mo., h

T

Tatum, Art (Brown Derby) Washington, D. C., nc
Towles, Nat (Happy Hour) Minneapolis, Minn., nc
Towne, George (Washington-Youree) Shreveport, La., h
Tucker, Tommy (Stanley) Pittsburgh, 5/12-18, t

W

Wald, Jerry (New Yorker) NYC, Ciang. 5/6, h; (Earle) Philadelphia, 5/12-18, t
Waples, Bud (Ansley) Atlanta, Ga., h
Ward, Ammon (Palisades) Santa Monica, Calif., Opmg. 5/6, b
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The BANDBOX

By BILL DUGAN

Recently organized clubs: Helen Forrest (The Helen Forresters) — LaVerne Radakovitz, 5538 S. Justine St., Chicago. . . . Jimmy Dorsey, Bob Eberly, Helen O'Connell, Kitty Kallen, and Paul Carley — Mary Gavula, 351 E. 83rd St., New York City. . . . Ella Mae Morse — Lorraine Ulman, 470 West End Ave., New York 24, N.Y. . . . Mel Powell — Mary Gallo, 331 E. 146th St., New York 51, N.Y. . . . Teddy Walters — Anita Goldhill, 146 Central Park West, New York 23, N.Y. . . . Frank Sinatra — Miss Mickle Schumacher, 1914 Lithgow Ave., Pittsburgh 14, Pa. or Inez Bartoli, 1914 Veteran St., Pittsburgh 14, Pa. . . . Frank Sinatra (My Swoodom for Sinatra Society) — Miss Hank Cohen, sec'y, 3235 Montclair, Los Angeles 18, Cal.

Frank Sinatra (Frank's Faithful Followers) — Elaine Childs, 3333 Lynwood Road, Lynwood, Cal. or Betty Anderson, 825 S. Burris, Compton, Cal. . . . Tommy Dorsey (T.D. Sunday, Monday or Always) — Pfc. Arthur L. Drake, 3659 McRee Ave., St. Louis 10, Mo. . . . Bob Anthony — Louise Houck, 231 E. Hazelton Ave., Kenmore 17, N.Y. . . . Frankie Carle — Edward Wargo, 83 W. Union St., Kingston, Pa. . . . Fred Waring — Jack Greenberg, 1313 W. 6th St., Brooklyn 4, N.Y. . . . Ray Pearl — Francis J. Murphy, Amboy, Ill. . . . Andy Russell — Betty Booth, c/o Mr. Whittrey, 106 Belmont North, Seattle, Wash. . . . Glenn Miller — Louise Ingerman, 3220 Steuben Ave., Bronx 67, N.Y. . . . Photos to exchange (leaders and vocalists) — William S. Ruff, Rt. 5, Box 245, San Jose, Cal.

Ed Moogk, president of the Bix Beiderbecke club, writes to say the club expects to become quite active again after its recent lull and the new Bixography will be issued shortly, including an Argentine edition. Ed's new address is Box 144, Bridgeport, Ont. . . . Betty Sick, 12900 Beachwood Ave., Cleveland 5, O., wants it known that her Tommy Ryan club will remain a-

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All Makes
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Sousaphones, Baritones, Alto Saxophones, Tenor Saxophones, French Horns, Timpani, etc.

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May 1—Hayes Alvis, Little Jackie Heller
May 2—Dick Baker, Bing Crosby, Dorothy Dunn, Skippy Layton
May 3—Yank Lawson
May 4—Gray Gordon, Moe Purtil, Dick Shanahan
May 5—Paul Barbarin, Glenn Burris
May 6—Vic Berton, Tony Briglia
May 7—Pete Jacobs, Paul Kronbach, Herb Steward
May 8—Red Nichols, Mary Lou Williams
May 10—Al Hendrickson, Pee Wee Hunt
May 11—Irving Tamm, Toots Camarata, J. C. Higginbotham
May 13—Bobby Byrne
May 14—Sidney Bechet, Skip Martin, Ronnie Perry, Al Porcino

Although Tommy expects to enter the service soon. . . . Margie Clay, 3220 River Road, Toledo 9, O., has an Ohio branch of the Gene Williams club, Worshippers of Williams. . . . Helen Columbus, who has a branch of Harriet Dworkins' Glenn Miller club and is also president of a Johnny Desmond club, has moved to 217 East 85th St., New York 28, N.Y. . . . Ida Remig, 65 Prospect St., Worcester 5, Mass., has been made secretary of the Jimmy Dorsey Contrasting Club, San Antonio, Tex., and also has branch number 2 for members in the New England area.

Clubs wanting new members: Johnny Long (The Long-ettes) — Sally Magalnick, 1132 Colgate Ave., Bronx 59, N.Y. . . . Lena Horne-Duke Ellington — David Steven Whitfield, 62 Highland Ave., New Rochelle, N.Y. . . . Bob by Sherwood — Pat Symington, 318 Prospect St., Norwalk, Conn. . . . Frank Sinatra — Marie Quinones, 168 Eighth Ave., New York 11, N.Y. . . . Fabulous Fans of the Fabulous — Libby Eisenberg, 1108 Medary Ave., Philadelphia 4, Pa. . . . Moonlight Sinatra — Kay Sands, 1269 Nelson Ave., Bronx 52, N.Y. or Joan Walsh, 1276 Ogden Ave., Bronx 52, N.Y. . . . Benny Stabler — Sheila B. Brozen, 1561 Metropolitan Ave., New York 62, N.Y. . . . Jayne Walton — Virginia Dean Crawford, State Route 125, Pleasant Plains, Ill. . . . Dick Haynes — Lola Ciavarino, 102 McKinley Ave., Brooklyn, N.Y. . . . Gene Williams — Marilyn Rosenblum, 674 Ralph Ave., Brooklyn, N.Y.

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Howie Is Ready



Camp Howze, Texas — Sgt. Howard DuLany (a stripe has since been added) is ready for any emergency as he poses here after a long hike in full field equipment. The former Gene Krupa vocalist is in a M. P. Escort Guard company, handling prisoners of war. His pals are full of praise for Sergeant DuLany, who shows up regularly at G. I. hops and concerts after a full tour of duty—sings all night.

Jimmy Noone Dies

Los Angeles — Jimmy Noone died here from a heart attack on April 19, four days before his 49th birthday.

Glib Garcon

New York — A Louis Prima fan stopped in at the Park Central and asked a waiter to request Prima to play Yes, There Ain't No Moonlight Tonight, one of Prima's record hits. The waiter dutifully wrote on a card and the customer got a glance at it. The waiter had written: Yes, There Isn't Any Moonlight Tonight.

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A Classified and Alphabetical List of the BEST AND MOST POPULAR STANDARD DANCES, TROTS, WALTZES, SHOW TUNES, FANGOS, RHUMBA, ETC. (34 Headings) with Original Key and Starting Notes. Plus "A HANDY FAKE LIST" WITH 1000 RECORDS LISTED according to tempo. (Size of Book 4 x 11) 24 Pages.

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DRUMMER—22, solid, steady 4F. Non-union, will join. Have band experience. Prefer jump band. Sonny Ross, 82 Canal St., NYC.

COPIER—PROFESSIONAL. Wants work with name band arranger. George Shurtliff, 3152 N.W., Burma St., Portland, Oregon.

GAGWRITER—Writing hand novelties, monologues, parodies. Frankel, 3622D Dickens, Chicago.

HELP WANTED

TALENTED YOUNG MUSICIANS about seventeen or 4-F replacement on well-established dance band. Salary forty to fifty per week. Don Strickland, 504 W. 10th St., Mankato, Minn.

WANTED — EXPERT REED instrument mechanician. Guaranteed salary \$60.00 per week. Can make more. Permanent job with large music store in Calif. Box A-48, Down Beat, 208 N. Wabash, Chicago, 1.

MUSICIANS WANTED. Duration semi-location job. Jump band. Opp. to learn band instr. repairing or day job if desired. Write Carl Bean, Mason City, Iowa.

DRUMMER, experienced, steady, who likes and can play considerable two-beat rhythm. Tenor band. \$85. Lynn Kerns, Fairmont, Minn.

TOP-FLIGHT TENOR BAND needs lead trumpet and lead tenor, doubling clarinet and flute. Must be good reader, phrasing well, and play in time. Dependable musicians write Box A-69, Down Beat, Chicago, 1.

FIVE OR SIX PIECE ORCHESTRA, draft, want Grand Stand Reel at Fair. Summer work only. Union or willing to join same. Give full details. Williams and Lee, 444 Holly Ave., St. Paul, Minn.

COMMERCIAL MUSICIANS Tenor band, plus, 1st tenor, sax, violin, first-second trumpet, two beat drummer. Locations. Salary \$60.00. Box A-72, Down Beat, Chicago.

FOR SALE

FOR SALE: Cornets, trumpets, trombones, mellophones, baritones, french horns, tubas, clarinets, flutes, saxophones, etc. Write for bargain list and specify instrument in which you are interested. Nappé Music House, 6521 N. Rockwell St., Chicago, 45, Ill.

CONN E FLAT BARITONE saxophone. Brass lacquer. Just factory overhauled and refinished. Price \$135.00. Hugh Barton, 215 Walton Way, Augusta, Georgia.

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